THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

P.O. BOX 8 KING, ONT., CANADA

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This issue contains page 4 of "Ragtime - An Excavation". We will never reprint an article again in sections. It is just too hard to follow. Any future articles will be printed in full in a given issue. As we stated last Newsletter, we also reprint this issue "Ragtime" by Charles Payne Rogers. This is a four-page article. Jim Kinnear and I have record reviews, and Jim tells of some of his experiences during a recent trip to Detroit.

PERSONALITIES

About two weeks ago I taped a TV programme (The Pierre Berton Hour) with Johnny Maddox. This show is about Ragtime and can be seen in Canada on the CTV Network, 11 p.m. to midnight, April 15th., 1963. John and I had a delightful visit, and he played some fine old numbers for me during rehearsal. John plays excellent piano. Many of us who like our Ragtime slow, and complain that the professionals play fast, forget that they have to play for a living. When John plays professionally, (April in Denver, May at Club 76 in Toronto) he plays fast. He can and does play wonderful Classic Ragtime as well.

Bob Darch is still in Florida at the Escape Hotel, Ft. Lauderdale. He should be there until mid-April at least. We hear that on April 16th. he will play a Ragtime Concert in Ft. Lauderdale sponsored by the Beaux Arts Club.

When Pauline Rivelli, the Managing Editor of "Jazz", read that we were going to run the C. P. Rogers article from "Jazz", 1944, she wrote us a most delightful letter which we reproduce in part:-

> "I read where you are going to reproduce an article RAGTIME by Charles Payne Rogers which was originally published in the December 15th, 1944, issue of JAZZ. This is something I'm looking forward to. We are proud to have the originators of the first JAZZ on our Advisory Council - Bob Thiele and Dan Priest. How they started the the first JAZZ is a story that truly warms the heart. They were two lads who loved jazz and spent all their time gathering material for their little jazz magazine. They wrote to all jazz authorities (Charles Payne Rogers for one) appealing to them for stories, etc., which these kind people donated gratis.
>
> If Bill Mitchell has other copies of the old JAZZ, you will note that the advertisers are mostly candy manufacturers! Why? Because Bob Thiele's dear father was in the candy business and had his friends advertise in his son's publication. It is truly admirable. I can imagine what a wonderful man Bob's father must have been. I

understand he was not a jazz enthusiast like his son, but he helped all he could knowing his son truly loved this music. Bob has many wonderful stories to tell concerning the "old days" of Jazz.

L. P. RECORDS

THE COMPLETE WORKS OF JAMES SCOTT, by Knocky Parker. This is the second of the offerings of Knocky Parker. It is a two-record album of the complete works of James Scott. Essentially, Knocky plays this as he did the Joplin series - namely, each tune in capsule form. He implants his personality very much in the music, in my opinion. If you liked the Joplin, you will like the Scott. The quality of the record is the very best. Howard Weilmeunster did the cover drawings, which are also excellent. This record will expose you to many Scott tunes that you will never hear anywhere else. Knocky has dug them all up. Get the record directly from Audiophile Records Inc., Saukville, Wisconsin. $10.00 (2 - 12" L.P.'s).

RON WEATHERBURN'S RAGTIME PIANO, "The FingerBuster". This 12" L.P. arrived unexpectedly in the mail for review. The titles of the 10 rags which are included, looked inviting. Listening to the record proved to be a real treat, and a very refreshing one at that. As most of us are only too painfully aware, there are a lot of L.P.'s on the market (too many for my money) which purport to be ragtime. The buyer of most of the trash must certainly be often disappointed. The FingerBuster however, is, in our opinion good ragtime. Weatherburn has captured the true spirit of ragtime, and being in addition a skilled pianist, has come up with 10 excellent numbers. They are: "The Perfect Rag", "The Entertainer", "The Naked Dance", "Original Rags", "Hiawatha", "Finger-Buster", "Sapho Rag", "Little Rock Getaway", "Tia Juana", "Maple Leaf Rag".

On some of the numbers, Weatherburn has played exactly as written. On others, notably "Original Rags", he has deviated to some extent, but we do not feel that too much has been lost. A few are played too fast, but then you can't win them all. We are awaiting word from England as to the availability here of this record. Let us know if you are interested, but don't send any cash until you hear further from us.

MAX MORATH has contracted with Columbia to put out records. No further details yet.

PLAYER PIANO ROLLS

We have received from L. D. Henderson, 1628 Wisconsin Ave. N.W., Washington 7, D.C., a beautifully cut and marked roll, neatly labelled and boxed. The roll is one which has been made especially for Doug. Henderson, and as he says himself, "This is a rather specialized type of appeal (ragtime) anyway ...." The number is entitled "Bull Dog Rag", and sells for $5.00. The composer says of it, "It is a catchy composition and a unique addition to any music roll library".

RAGTIME

By CHARLES PAYNE ROGERS

Editors note: Due to the fact that only a few copies of the first issues of "Jazz" were printed the editor plans to reprint the important articles that appeared in those issues. RAGTIME by Charles Rogers is the first.

Remember?

Of course everyone remembers Otto Bonnell's "ragtime fantasie," TURKEY IN THE STRAW, published in the year of the gold rush. And a lot of people who jettisoned their inhibitions at the time remember the charm of Kerry Mills' characteristic march, AT A GEORGIA CAMP-MEETING (1897) "which can be used effectively as a two-step, polka, or cakewalk" (so states the cover), thereby proving right off that ragtime is a *treatment*, a way of feeling tone, using the popular forms at hand. (I remember a friend who indulged in a common type of musical blasphemy, the ragging of hymn tunes.) HIGH SOCIETY RAG came from a street march. TIGER RAG was a quadrille with an altered tempo. Arthur Marshall's KINKLETS became a rag/two-step, and the excellent melodic material of the many cakewalks constituted an advantageous supply depot from which early piano rag composers such as Tom Turpin, Scott Joplin, and James Scott fashioned their intricate compositions. Robert Goffin is right in saying that ragtime is not to be confused with jazz, because the ragtime period is a first decade affair which is still weaving its pulsating spell on three more decades of American dance music.

There will always be the hurdle of lifted eyebrows and frowns from sedate factions for dancers and the music that is born of their movements. It is usually surmounted by the native vitality of the music itself. Joplin was once constrained to remark that "syncopations are no indication of light or trashy music," and "to shy bricks at 'hateful ragtime' no longer passes for musical culture." Fortunately, the structural durability of these pieces of "100 per cent rag content" has long since shriveled the arguments of such persons into mere protestations of a state of mind.

Although the bloom in ragtime piano was most fecund in and around St. Louis (with its wine rooms and honky tonks "on the line," the piano "carving" contests during the St. Louis National Exposition, and the presence of the leading ragtime publishing house), it was by no means regional. The expression "playing on the line" indicates the essentially migrant and transient thrusts of the journeymen rag players.

Scott Joplin

Their ramified but unpretentious influence was incalculable, and was at once assimilated by improvisers and arrangers alike. Jabo Williams' record of JAB BLUES (JI 3, available) gives an excellent idea of the primitive spirit of the early rag men, and the playing of James P. Johnson on all of his many records retains the rag flavor gained by long swings through the south as visiting "Professor." The St. Louis tradition is upheld in two sides on Paramount by Will Ezell, MIXED UP RAG (12688) and WEST COAST RAG (12549). Ezell was an admiration of the late Frank Melrose, and thus the baton of ragtime was carried into another decade, when Melrose's PASS THE JUG was recorded under the pseudonym of Kansas City Frank.

Ragtime is still here. Not the era itself, but its influence. Only from discs can a perception be had of its progressive scope ranging from early banjo rags by Vess Ossman (A BUNCH OF RAGS; RUSTY RAGS) and Park Hunter (MAPLE LEAF MARCH) on the Victor Monarch label (1903) to the Jazzman records by a band that has been doing a fine job of transplanting a crop of jazz perennials, Lu Watters' Yerba Buena Jazz Band (1942). The Yerba Buena treatment of Botsford's BLACK AND WHITE RAG, AT A GEORGIA CAMP-MEETING, and the MAPLE LEAF RAG will please "righteous" ears.

Curiously, BUGLE CALL, TIGER, and TWELFTH STREET, by casual estimate the three most played of rag compositions, are not at all typical of the tradition. First called a blues, BUGLE CALL was composed by three members of the New Orleans Rhythm Kings as a fast tune, alternating breaks with raggy ensemble ride-outs. We have it from Jelly Roll Morton that TIGER (or No. 2) was rhythmically re-constituted from an old French quadrille, with the time-honored exhortation "Hold that Tiger" first given a descriptive sliding trombone obligato by old timer Jack Carey. Only TWELFTH STREET has somewhat of the tinkle of the wine room players.

The body of piano ragtime was published between the years 1898 and 1917. Before that, there was the heyday of minstrelsy, the epoch of Negro shouts (and a little later, Bert Williams songs), and the presence of great natural piano players like Louis Chauvin. Although works by Chauvin were never published, some of his ideas may have been incorporated in the Joplin ORIGINAL RAGS, published in 1899 and excellently recast by Jelly Roll in his General album, New Orleans Memories. In this case, according to the cover, the original rags were "picked up" by Joplin (Chauvin's amanuensis) and their notated melodies were handed to the publisher's arranger, Charles N. Daniels.

Tom Turpin, the 250-pound "Metronome," James Scott, and Scott Joplin are the three rag composers to whom temporal perspective has given stature. Turpin's comparatively small output of compositions can be explained; playing was his vocation and composing his avocation. The BUFFALO RAG (1904), and the later ST. LOUIS RAG (1909) reveal an archaic but compelling talent, using dynamic single-note bass patterns delicately etched against treble figurations and off-beat chords. The late Bennie Moten's solo on KATER ST. RAG (OK 8277) kept this selfsame simplicity. Jelly Roll was another pianist who was fascinated by The Metronome's inventions, RAGTIME NIGHTMARE especially.

Only the recent recording (Bluebird

10442) of CLIMAX RAG by Jelly Roll Morton's Jazzmen has given James Scott a stay from the oblivion his talent does not merit. Although biographically less known than either Turpin or Joplin, Scott succeeded in writing over a dozen published rags of diverting melodic and rhythmic beauty, HILARITY RAG, GRACE AND BEAUTY, FROG LEGS RAG and OPHELIA RAG being of first rank. All four were included in the Red Back Book, the orchestral folio of fifteen "high class" rags used as source material by New Orleans improvisers, from which Bunk Johnson and Sidney Bechet first learned the Joplin repertoire that Bunk says he still remembers. Scott's FROG LEGS was a particular favorite of Bunk's. Not dissimilar in ideas to the MAPLE LEAF, FROG LEGS (1906) has a cheerful sprightliness that could only have been born in a "good time" atmosphere. GRACE AND BEAUTY (1909), "a classy rag," will imbue listeners with much of the nostalgic festoonery of the gay nineties. In this and other pieces, Scott uses the platitude of "echo" effects skillfully. "HILARITY is as furious as a cat fight, and will add materially to the gaiety of nations." One of the finest rags (1910), it teems with the impact of counter melodies and treble off-rhythms against the characteristically roving octave bass that was always such a free agent. (Quoted interpolations are from old rag advertising; claims which peal with truth.)

Scott Joplin, a creative and prolific rag composer, was best known of the trio. Playings in all hemispheres of his world- (and justly) famous MAPLE LEAF RAG have served to throw the remainder of his 35 rag compositions out of focus, and although THE CASCADES was the "show piece" of the Exposition period. and SUNFLOWER, GLADIOLUS, PINE APPLE, and EUPHONIC SOUNDS were made into player rolls, anyone who knew of Joplin at all knew him as the "composer of the Maple Leaf Rag."

There is no element of unreasonableness attached to this, for MAPLE LEAF ("King of all rags; description impossible"), one of the first published rags, was also one of the few best. Since its influence upon musicians and other rag composers was and is considerable (see Watters, Mares, Bechet, etc.), it might be of interest to favor it with a slightly technical glance. Published in St. Louis in 1899, its phrases stem from earlier types of primary and secondary rag syncopation such as were adlibbed on banjos during the dancing of cakewalks and two-steps.

MAPLE LEAF embodies all of the devices which would at once identify it as a rag. The themes originate from the syncopated cakewalks, and the directions "tempo di marcia" verify the two/four march rhythm that underlies the ragging right hand, but—something new has been added. Certain new devices are coupled to traditional forms such as the cakewalk and march, and it is these which create the individual rhythmic lilt that the listener knows as an instrumental rag.

MAPLE LEAF's section form is *a-b-a-c-d*, and the piece may be lengthened at will by repetition of any or all of the sections except the third (the second *a*). Rag patterns are obtained, mostly, from the off-beat anticipations of right hand chords (and single notes) against a bass which is in strict two/four rhythm. Occasionally the process reverses hands, with the left hand doing the ragging, as in James P. Johnson's CAROLINA SHOUT (played by his former pupil Fats Waller on Victor 27563). Without the contrasting regular rhythm, the syncopation would lose its snap, except for short periods like a stop chorus, for example, when one's auditory memory provides a regular rhythm, retaining it from a preceding passage.

Peculiar to the rag is the employment of octaves and chords in the left hand. With every fundamental change of harmony, the bass octaves are "led in" to the new harmony by sounding a semi-tone below it. (Sections *b* and *d* of MAPLE LEAF contain this well-known device.) The resultant linear thrust, needless to say, makes for an athletic impact with the syncopated ragging that is occurring simultaneously in the treble. More contrapuntal than the bass of the foxtrot, the octave-and-chord bass constantly progresses both diatonically and chromatically. Variation is obtained by the occasional insertion of a phrase composed of one octave and two chords, commonly used in the waltz. Although not polyrhythmic, it is one more device which keeps the rag from the monotony of square-cut patterns.

In the treble right hand, syncopations usually occur after the second and fourth beats of each measure, and are tied into the beat following each, respectively. In the trio of MAPLE LEAF RAG, secondary rag syncopations appear, based on arpeggios of the harmony. Joplin's use of all of the devices at his disposal and his skill at contrasting them architectonically, gain for him a discernable eminence among ragtime writers.

The orchestral Red Back Book, containing rags by Joplin and James Scott, was one thrust of jazz that went *down* the river. Its influence is related by bassist Pop Foster, who says that one or two boys in the band who could read music taught the tunes to the others (who probably never played them "straight" anyway), and it wasn't long before Joplin and Scott were being played instrumentally, along with other local opuses like Picou's SNAKE RAG and Armstrong's WEATHER BIRD RAG. The white delta bands dwelt on TIGER RAG and Eddie Edwards' SENSATION, a rag/two-step.

One lone standard bearer has been playing the essence of piano rag feeling all along, retaining it through four decades of changing keyboard attitudes. Between Jelly Roll Morton's early Gennett of PERFECT RAG and the fine re-creations of ORIGINAL RAGS and THE NAKED DANCE, a historical perspective of many rag-studded solos has been recorded. Jelly's innovation, the stomps, grew out of his inexorably "raggedy" compositions.

The best piano men all knew at least one rag: Hines had his PANTHER RAG, Cow Cow Davenport his ATLANTA RAG. "Professors" like Clarence Williams (WILDFLOWER RAG) and Jack the Bear (Handy says that his last name is DeBear) brought the style out of the south again. Wilbur Sweatman, the Harlem bandleader, composed OLD FOLKS RAG and the more popular DOWN HOME RAG. The Beetle, Kid Lippy and James P., Fats and Duke all played rags at parlor socials uptown. On records, some of the early ensemble of the Halfway House Orchestra's PUSSY CAT RAG was preserved on the Bluebirds by Muggsy's Ragtime Band, and it remained for Lu Watters' group to return the rag orbit to its original inception. That the better jazzmen do not spurn their ragtime genealogy is evidenced by Joe Sullivan's remark. Said Joe, in quasi-pretext for DEL MAR RAG (Commodore 538) "I wanted to do something in tribute to Jelly Roll."

Jelly-Roll Morton, Cliff Jackson or Willie Smith, mentally subtracting the jazz, and considering the residue. The general effect varies from the hilarious to the thoughtful, but the listener should not look for profundity. Not that the blurb-writers did not freely perceive profundity in the music. Here is a picturesque sample, from *Cole Smoak* by Clarence H. St. John: 'The writer believes in very truth that *Cole Smoak* is a positive inspiration. Human language is not equal to the task of painting the interior thoughts of the soul. It is also certain that all souls do not slack their thirst at the same fountain. *Cole Smoak* appeals to the writer in language unutterable. Would be pleased to hear from any who have heard the echo'.

Ragtime will be found to lack the subtlety of style and intimacy of expression achieved by the star pianists mentioned above; but it has the compensating advantage that any average pianist can make pleasant music from a bundle of rags, whereas a second-liner improvising as if he were Hines can make very dull listening.

The characteristic rhythmic persistence of ragtime to which we have referred derives obviously from the influence of the automatic piano. The ragtime epoch was essentially the period of the player-piano, which will have been the ever-present music-dispenser in every American saloon, and many pieces seem to have been written as much for automatic performance as live interpretation. The pianola was invented in 1897; with the invention of the gramophone it became obsolete, and as this source of demand dried up, ragtime ceased to be written. The ragtime period was over.

★ ★ ★

There remain no true and faithful records of ragtime in England as I have said. There have been some band records which have preserved in part the correct accent—notably Chick Webb's *Down Home Rag* and Jelly-Roll Morton's *Climax Rag*. And there have been at least three versions of *Maple Leaf*, by Earl Hines Orchestra, Friars Society Orchestra, and the New Orleans Feetwarmers; none of them satisfactory as versions of the number.

In America among the Yuerba Buena's records were two solos by the pianist: *Temptation Rag* and *Black and White Rag*. These were executed cleanly, and exactly in accordance with the printed music. But the piano was misguidedly accompanied by the rhythm section of two banjos and drums; this meant that the bass of the music was obscured, and it was not possible to hear whether or not the pianist possessed the strong and active left hand whose confident performance is one of the glories of ragtime. It was also a pity that two such commonplace numbers were chosen. There is also a fine and brassy band version of *Maple Leaf*; but again of course not the real thing.

In recent months a big disappointment has been *Café Society Rag* played by Albert Ammons, Meade Lux Lewis and Pete Johnson. Apart from its dullness, it turned out not to be a rag at all. Coming from musicians who could have been expected to know better, this was a bad let-down.

Apart from these, the nearest to the real thing appear to be one or two of Jelly-Roll Morton's sides on General.

★ ★ ★

All in all, the way is wide open for some enterprising record company to put out an album of genuine rags. Similarly, it is surprising that no music publisher has thought to reprint some of the better pieces from the pre-jazz era. I believe there will be a reawakening of interest in ragtime that will justify such ventures.

For Ragtime is worth preserving for posterity. It will always be of interest as period music, the unique product of a few near-forgotten but flourishing and formative years in American history. In addition it has at its best a permanent musical worth, the same perfection in miniature that is to be found in a minuet by a minor composer of the eighteenth century.

★ ★ ★

A last word: no guarantee is offered with any of the information contained in this article. I shall welcome corrections and further details. In particular, if any reader has any original ragtime sheet music, I shall be very grateful for the loan of it for a short period; there exist an album of 'Joplin's World Classics of Ragtime' and a second album called 'Masterpieces of Ragtime', by various composers, that I should particularly like the opportunity of studying.

Finally, I would like to express my indebtedness to Billy Jones, Ragtime and Dixieland pianist, for his careful expositions at the keyboard of types of music too remote for my personal experience.

FROM THE SECRETARY'S DESK

Jorge Mills of Little Neck, N.Y., writes, "Here is my reaction to "They All Played Ragtime", Blesh & Janis. It is more than a true story of an American Music. It is a song. One can hear the brass band in a parade of the history of a particular segment of American life. Trumpets herald the coming of an American art form, pioneered by the geniuses in the vanguard who are yet to be understood and emulated. Drums roll a beat that still echoes the heart throb of a musical people. In the Joplin Etudes, if one listens carefully, the syncopation of the plunking banjoes can still be heard. Pianos tinkle a kind of music that makes one's feet tap to the rhythm and the beat. But then every so often, one can hear the song modulate to a softer key, a minor key, bemoaning in its sadness the frustration and despair of those gifted with genius, but whose music is ultimately relegated to the esoteric. The song ends with a crescendo of hope. Let us hope that more teachers will send their pupils home "with a Bach fugue under one arm, and Maple Leaf under the other". Then, a music student's education will be complete, for not only shall he have studied the European classics, but also the American classics. Only then will he be able to "hypnotize dis nation, and shake de earth's foundation."

(To such beautiful prose we can add very little. Anything further would be superfluous. Ed.)

George Blaine is sending us some articles which have appeared in various music journals, and we will reprint most or all of them in future issues. Thanks very much George.

Those of you who have complained loudly after we ran the excellent (early) English article on Ragtime in 4 parts, have been heard. We won't do it again, that is, break any article up into parts. We will, in future, either print it in its entirety, or not at all.

Harry Tuck of Hanford, California, has sent us a charming snap of his equally charming daughter, Patricia. Pat is eleven years old, and after three years of piano, loves ragtime. Keep up the good work Patricia.

We often think that if ragtime had been included in more piano courses, there would have been a lot fewer drop-outs. Father Vincent Huber writes, "It is interesting to see how favorably many people react to Rag. It is as if they have not heard it before." We never know where Max Morath will be, but we invariably find where he has been by the flood of mail which arrives in two to five days after he has played a college date. It is most encouraging to us, as it is to Max, to know that he is reaching the younger people, and also to know that ragtime can compete with 'that other kind'. Max Morath is planning an even greater number of college tours next year, but unfortunately very few of these concerts are open to the public.

PEOPLE IN THE NEWS

Shady Shom Tea, as he came to be known during a memorable evening recently at the home of Mike Montgomery in Detroit, is a man of many talents. Tom Shea not only plays good ragtime, he composes and writes it. I had the privilege of listening to Tom play his own compositions, and must in all

truth say that the playing of only two other people has affected me in the same way. Tom has a very strong and steady left hand, and an extremely capable right. He makes the 2 octave runs up and down as we are lead to believe they were made by such people as Scott, Chauvin, and others. He plays with much exuberance and the result is very enjoyable listening. Watch this space for more news of Tom.

PLACES IN THE NEWS

Those of you who like off-beat places should try Buddy & Jimmy's establishment on Cass Street in Detroit. Outside appearances may frighten you off, but if you venture in, you will step back about forty years. The piano player plays some ragtime, but generally plays just good piano. No progressive jazz, no modern twists. The blonde waitress will on occasion belt forth the odd nostalgic song from the twenties, in what can best be described as an extremely healthy voice. The bartender also doubles on voice. Worth a look-in.

SHEET MUSIC

We have no earth-shaking news this month in the sheet music department. We do, however, have some comments to make regarding the last four numbers we have reprinted. Those of you who are interested in sheet music, will recall that at the first of this year we announced a new policy in the reprinting department. We announced that the sale of music had been sufficiently steady to enable us to print the music first, and eliminate the delays which had plagued us at the beginning. In January we reprinted "Kansas City Rag" and "The Smiler". In February we reprinted "Easy Winners" and "Bowery Buck". As we go to press the end of March, sales of the above four pieces do not approach our cost of printing. Sales of these four numbers to date total 26, against a cost of over $100.00 for plates, printing, etc.

A number of reasons have been put forth to explain the falling off:

1. We are printing too many
2. We have goofed with our choices.(Bear in mind the copyright restrictions)
3. We are not including a short description of each rag
4. We goofed with our new 'Instant' policy. Human nature being what it is, perhaps we all tend to procrastinate in ordering since we have announced that there is no rush.

Perhaps some comment from you might help us. In the meantime, we do not feel we can offer new reprints this month, in spite of the fact that we have a considerable number of them lined up, ready to go. Our green sheet included last month, mentioned only a few. Many of you have sent us sheet music for photographing, which we appreciate, and, of course, we are continually on the lookout for more.

"Easy Winners", Scott Joplin, probably the most melodic of the above four rags. It was first published in 1901, and is not the easiest of Joplin's numbers to play, but does consist of relatively short and easy phrases. The first two themes are in 4 flats, changing to 5 flats for the third and fourth themes. A recommended number. See page 54 of

"They All Played Ragtime".

"Kansas City Rag". One of Scott's earlier numbers, probably not as easy to play as "Frog Legs Rag" for instance, but considerably easier than some or most of his later ones, if only because it is a fairly short one. It is written in C, with the trio in F.

"The Smiler". Percy Wenrich is undoubtedly better known today for most of his songs which are still well known, such as "Put On Your Old Grey Bonnet" and "When You Wore a Tulip". "The Smiler" is a good rag, is written in One Flat and Two Flats, and is not a difficult one to play.

"Bowery Buck" by Tom Turpin, is one of the rags we have reprinted for historical reasons. Those of you who do any studying of the various composers, and their influence on other composers of the day, should include "Bowery Buck". Copyrighted in 1899, it is written entirely in C and is not difficult.

$1.00 each, postpaid. Order now. Don't wait.

100 CLASSIC RAGS: to be published by Max Morath. This tremendous undertaking is well under way, according to Max, who says that after months of researching, results to date indicate that they will be able to include much better rags than they dared to hope a while back. We will print further details as they become available.

Next month we will send a bonus with our Newsletter - Max Morath's college date programme. Max has been kind enough to send us enough of this programme so that each of you can have a copy. It is delightfully printed, and should make an excellent addition to your collection of the Ragtime Era.

John A. Fisher,
Chairman.

SPECIAL TO THE RAGTIME SOCIETY

Mike Montgomery writes that he is busy compiling a complete list of all QRS word rolls issued from 1916 to the present - 1963. Mike estimates that this mammoth task is close to 95 per cent completed, and he's putting out a call for help in case some of you have any original QRS monthly supplements from the 1924-1932 vintage. There are a few gaps to be filled in during these years. When the project is about 99 per cent finished, Mike plans to publish the results in catalog form in the grand manner. The Master QRS Catalog will contain a complete list of all QRS artists who made song rolls, as many photos of these artists as Mike can assemble together, (with autographs where possible or available), a numerical list giving date, number, title and artist for some 10,000 rolls, and in the back an alphabetical index so you can look up a title and see if QRS ever made a roll of it. Numbers will be given next to the title, so for more info, turn to the number in the front to get the date and artist info and whether the roll is still available from QRS. This all began as a personal labour of love, but Mike began to see the value of such a reference work to other collectors and the project has been growing by leaps and bounds. If all goes well, publication will take place later this year. Price should be about $5 per copy, postpaid. There are many hundreds of hours still to be put into the typing of the information into printable form. Mike figures that if 200 collectors subscribe for one copy each, he'll just about break even on his printing bill. Anyone who thinks he can help should write Mike at 2521 Oliver Road, Royal Oak, Michigan. Your help will be acknowledged in the catalog. Later on Mike may issue lists of missing titles and artists still needed. More on this as the printing deadline approaches!

R A G T I M E S O C I E T Y

KING, ONTARIO MARCH 1963

Sheet Music Department

The following are available postpaid, prices as shown, minimum order $2.00

* Denotes a Society reprint. + The Society expects to print in 1963

SCOTT JOPLIN:

Original Rags*	1.00
Maple Leaf Rag	.60
The Easy Winners*	1.00
Elite Syncopations*	1.00
The Entertainer+	1.00
Weeping Willow	.80
Palm Leaf Rag+	1.00
The Favorite	.50
The Cascades+	1.00
Gladiolus Rag	.80
Searchlight Rag	.80
Pineapple Rag	.80
Paragon Rag	.80
Country Club	.80
Euphonic Sounds	.80
Scott Joplins New Rag	.80
Swipesy Cakewalk*	1.00
Sunflower Slow Drag*	1.00

TOM TURPIN: 1.00 ea

Harlem Rag (Tyer Arr.)*

St. Louis Rag *

Bowery Buck (Delisle Arr.) *

James Scott:

Frog Legs Rag*	1.00
Kansas City Rag*	1.00

Joseph Lamb:

Sensation Rag *	1.00
Ragtime Nightingale +	

Other Rags:

Mississippi Rag,*	1.00
The Smiler *	1.00
Live Wires Rag *	1.00
Pickles & Peppers	.80
Temptation Rag	.80
Georgia Camp Meeting	.80
Dill Pickles Rag	.80
Cum Bac Rag	.80
Porcupine Rag	.80
Powder Rag	.80
Black & White Rag	.80
Spaghetti Rag	.80
Tickled to Death	.80
Possum & Taters +	1.00
That Teasin Rag	.80
Persian Lamb Rag	.80
12th Street Rag	.80
Russian Rag	.80

PLAYER PIANO ROLLS.

THE RAGTIME SOCIETY can no longer stock and supply rolls, as this service is adequately handled by others who specialize in it. We will continue to print news items concerning player rolls however. Write us for details.

BOOKS:

They All Played Ragtime $3.00 (postpaid)

The Art of Jazz. $2.00 (postpaid)

Player Piano Treasury $10.00 (not stocked)

L.P. Records: We have a small supply of the following records. Add 50¢ postage & packing to the total order. (Overseas, add $1.00)

Bob Darch. Ragtime Piano. $4.00. Bob's own inimitable style shines through in every number.

Ann Charters: Essay in Ragtime. $5.00 . Played excellently and exactly as written. A must for anyone studying the more difficult rags.

Joseph Lamb: A Studay in Classic Ragtime. $5.00. Lamb playing his own compositions. Recorded a short time before his death.

Wally Rose: Ragtime Classics. $5.00. Has bass accompaniment. Otherwise excellent.

The Society does not stock the following but recommends them:

1. The Complete works of Scott Joplin, played by Knocky Parker. Audiophile, Saukville, Wisc.
2. The complete works of James Scott , played by Knocky Parker, " $10.00 each set
3. The Professors. Brun Campbell, the Ragtime Kid. Euphonics label. $5.00
4. The St. Louis Ragtimers. New Orleans Style. Write Box 8568, St. Louis, Mo.

There are also several records of player rolls which are recorded very fast. Write us for details if interested; these are under the Riverside Label.